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DESCRIPTIVE LIST OF

Sculptures & Coins

IN THE MUSEUM

OF

The Bangiya Sahitya Parishad.

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BY

RAKHALDAS BANERJI M. A.

Ass. Secy. Bangiya Sahitya Parishad

WITH AN INTRODUCTION

BY

RAMENDRA SUNDARA TRIVEDI M. A.

Secretary Bangiya Sahitya Parishad

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INTRODUCTION.

'hen the country was mourning over the recent untimely death of Mr. Ramesh Chander Dutt, the tion of how to perpetuate the memory of its first ident was earnestly taken up for consideration he Bangiya Sahitya Parishad. The name of Mr. Dutt held a high place among those of the makers dern Bengali literature and the Parishad was to consider the question in all seriousness as a of duty to the man who gave that body the nd the impetus that was so needful during its ling youth. It was felt however that it would ust to Mr. Dutt's memory to look at the varied many-sided activity of his life from a narrow point iew, and it was decided that the memorial should iven a form that in its broadness and comprehenness should appeal to the heart and touch the imagion of the public at large. A Literary and Histori-Museum located in Calcutta was decided upon as most appropriate form for the memorial. It was her decided that the proposal should be placed, for ptance before the forth-coming session of the Ben-Literary conference at Bhagalpur.

'he conference met at Bhagalpur in February 0, and the proposal was formally moved by the etary of the Sahitya Parishad. It was received usiastically by the conference and it was unanimo-

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usly resolved that,in order to perpetuate the memory of Mr. Dutt, a Literary and Historical museum to be called the Ramesh Bhavan, should be established in Calcutta. It was further resolved that, in consideration of the fact that the illustrious deceased belonged to all India, all India should be invited to subscribe towards the fund in furtherance of the scheme. A general committee was forthwith formed consisting of representative Indians from all provinces with Mr. Sarada Charan Mitra, the president of the Bangiya Sahitya Parishad and the president of the Bhagalpur conference as its Chairman.

The General Committee met in Calcutta on the 10th of April, 1910, constituted a working sub-committee, elected its Treasurer and Secretary, and started the Memorial Fund under auspicious and hopeful circumstances. His Highness the Maharaja of Baroda had previously been approached and it was announced at the meeting that His Highness had signified his pleasure, "as a mark of appreciation of the eminent services rendered by the illustrious deceased to the country in general and this state (Baroda) in particular, and of his valuable contributions to literature, history and politics," to subscribe the sum of Rs. 5000|- (five thousand) towards the cost of the proposed scheme and also to give his consent to be the Patron of the Fund.

The Hon'ble the Maharaja of Cossimbazar,with his usual munificence, agreed to make a free gift of a piece of land for the site of the building, adjoining the premises of the Bangiya Sahitya Parishad on the Upper Circular Road. A sum of about Rs 2000|- was promi-

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sed by those attending the first meeting of the committee.

It may be questioned that with the great Indian Museum under the management of the Imperial government, if there be any need for another local museum in Calcutta. The answer will be in the affirmative.

It is admitted that the Indian Museum is already cramped for space and it cannot find sufficient accommodation for all archæological finds. It is further admitted that there are fields with hidden archæological treasure, which without transgressing the legitimate provisions of the Treasure Trove Act or the Ancient Monuments act, may yet yield rich crops to private exploration. It is desirable that the efforts of the government here as elsewhere should be supplemented by private enterprise. There has been, within recent years, mainly through the exertion of the Sahitya Parishad, an awakening in the land for the preservation of the relics of its ancient greatness.

The labours of the Bangiya Sahitya Parishad have given an immense impetus to historical research and the annual literary conferences organised by the Sahitya Parishad and its Rangpur Branch have clearly demonstrated that the spirit of reseach is abroad.

The provinces of Bengal have suddenly been discovered to be rich in treasures, that lie hidden from public knowledge and which, when unearthed, will furnish material for filling up many a gap in the narrative of the people's social and political history. The volume on the Archæological Survey of Mayurabhanja recently published under State auspices by Babu Nagendra Nath Vasu will bear out the truth of the assertion.

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Private exploring parties have been organised under the leadership of enlightened scions of aristocracy like Kumar Sarat Kumar Roy of Dighapatiya and under the expert guidance of antiquarians like Babu Akshay Kumar Maitreya of Rajshahi, and the public are awaiting in expectation the publication of the account of their exploration which, it is believed, will throw a flood of light on the past history of Bengal.

The social and religious history of Bengal have yet to be written. Archæological research will throw side-lights on that aspect of the people's history, but its main source must be found in the ancient literature and current folklore of the people.

The publication of Babu Dinesh Chandra Sen's *Vanga Bhasha-O-Sahitya* marks an epoch in the history of modern Bengali literature. That book served as an eye-opener in so far as it proved that Bengal could boast of an ancient vast literature. The researches of Mahamahopadhyaya Hara Prasad Shastri in connection with Dharma-worship opened a new chapter in the religious history of the Bengalee people, and have thrown altogether new light on some of the most intricate aspects of the social history of the people. His recent researches have shown that the literature of Bengal can boast of an antiquity of some ten centuries if not more and the social history of the Bengalee people must be constructed anew from that literature which has been revealed to public view by the labours of that renowned scholar.

Thousands of old manuscripts lie hidden from the scholar's gaze in every nook and corner of the province. They have to be unearthed and submitted to the

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critical eye of the scholar and they will supply material in constructing the narrative of the people's faith and thought.

The Bangiya Sahitya Parishad is the owner at present of a unique collection of rare old manuscripts in palm-leaf and in paper, written in Bengalee character and Bengalee language and the many moffussil branches of the society have been heartily engaged in making similar collections. The collection has been growing rapidly in bulk and the energies of the office-bearers of that learned body are being taxed to the utmost in cataloguing the works of a single member of the Parishad from remote Chittagong. Munshi Abdul Karim has sent in to the Parishad short notices of hundreds of old manuscripts. Many of them are of unique interest, as they furnish material for a new page in the social and religious history of Bengal. They are works in verse by Mahomedan writers with a strong Vaishnuvite colouring and speak of times when Muhammadan orthodoxy was not shocked at the sight of its followers drinking from the fountains of faith and love, that was opened by Vaishnuvite teachers for the enjoyment of mankind.

The Bangiya Sahitya Parishad is willing to make over their rich collections of manuscripts to the Ramesh Bhavan. It may be added in this connection that the collection includes a very large number of valuable sanskrit manuscript of special interest as the rich collection of Vaidik works, at one time in possession of the famous Tattwa-bodhini-sabha. This collection includes the Vaidik works that were brought from Benares by the Pandits deputed by the Adi Brahma

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Samaj that led to the revival of Vaidik studies in Bengal.

Within the course of a year or two, the Bangiya Sahitya Parishad has built up a small museum of its own. It consists of a very interesting collection of rare ancient coins and copper plates, images (Hindu, Buddhistic and Jaina) in stone and bronze, old samples of the arts of the painter or sculptor, specimens of terra cotta-ware, enamelled pottery, early records on palm-leaf or paper, autographs and personal relics of the past worthies of the land. The museum, small as it is, is worth an hour's troubles of inspection, and eminent antiquarians and art-critics, Indian and foreign have been drawn towards the Parishad's treasures.

A detailed list of the collection is appended to this introduction. The collection is growing so rapidly that the Parishad already finds difficulty in accommodating it and will gladly transfer it to the Ramesh Bhavan. There is no doubt that it will form a decent nucleus for the Ramesh Bhavan Museum, and if the present rate of growth be maintained, it will grow into a National museum of our own, which we may look upon with pride. That it will touch the imagination of the public is evident from the interest which the Parishad's collection has evoked already.

A Museum is something which by its very nature, is destined to grow. But like other institutions it may start from a modest beginning. The R. C. Dutt Memorial Committee have modestly estimated the initial cost at Rs. 50.000 only. The munificent gift of His Highness the Gaekwar has furnished the committee with a nucleus for the fund and the liberality of the

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Maharaja of Kasimbazar will supply the requisite amount of land. It now remains for the public to respond to the call. The committee feel keenly that the calls upon the purse of our public men have of late been rather very heavy and frequent. There are men on the committee who have been among the worst sufferers in this respect. But the call of duty must be responded to. The memory of one of the noblest sons of India must be perpetuated. There was hardly a field of public activity where the labours of the great man did not bear wholesome or substantial fruit. Many and varied were the services that he rendered to his brothers, and his whole life was one sacrifice at the shrine of the great mother. The appeal of the committee is proffered to the rich and the poor alike, all of whom he served with equal pleasure and equal devotion. Any contribution however small will be thankfully received and acknowledged by the Secretaries, R. C. Dutt Memorial Fund, Calcutta, at their office 243|1 Upper Circular Road.

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General Archæology.

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1. An image of Buddha in the blessing attitude, head and right arm broken. The main image is surrounded by seven principal scenes from the life of Buddha ; e. g. birth, enlightenment, turning of the wheel of Law, receiving the alms-bowl, the return from the thirty-third heaven and death. An inscription at the base in characters of the 9th century A. D. contains the usual Buddhistic creed.

2. A fragment from the upper part of an image of Dhyani Buddha, consisting of a part of the back slab and the head of the principal figure. Two standing and one seated Bodhisattva figurines are to be found around the head, on each side of which is the figure of a standing monster, half-bird, half-man (*Suparna.*)

3. Lower part of the door jamb of a temple bearing the figure of a headless god inside a miniature shrine and a fat dwarf standing beside it (*Gana.*)

4. An ornamental slab from the facing of a cross-shaped eight-cornered base of a votive stupa, bearing two small niches, one above the other, containing a seated and standing figure of a Bodhisattva.

5. An image of Buddha seated in the attitude of touching the earth. This figure is also surrounded by bas-reliefs of the seven principal incidents from the life of Buddha. The main figure represents Buddha on the point of attaining enlightenment. When Buddha was about to attain perfect wisdom, he was questioned

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by Mara (the Buddhist Satan) "who is to be the witness of your attainment of perfect knowledge ?" to which the future Buddha answered "the Earth" ; and he touched the earth with his right hand while he was uttering this word. In response the earth-spirits appeared suddenly to stand as witnesses. In later Buddhist technology this is known as the Sakshi-Mudra. The scene was a favourite one amongst Buddhist sculptors and is to be found in all Schools of Buddhist Art.

The Buddha is seated on a fully expanded lotus, with his left hand placed on his lap, palm upwards, and the right hand placed on the right knee, the finger tips just touching the earth. The hair is arranged in small scrolls and in the centre of the head is a protuberance (*Ushnisa*), which is one of the marks of the perfectly enlightened one (*Samyak-Sambuddha.*)

The main figure is surrounded by a number of small bas-reliefs representing the principal incidents of the life of Buddha: *the Birth*-Maya-Devi is standing in the Lumbini Garden, holding the branches of a Sala tree ; the divine child is issuing out of his mother's side and not in the usual way ; he is attended by the principal gods, such as Indra, Brahma, etc. Then comes the scene of attaining the enlightment, of which a description has already been given in the case of the main image. Next in order comes the first Sermon at Benares. After attaining perfect wisdom, the Buddha went westwards to Benares and in the outskirts of the city preached his religion for the first time, or as the Buddhists call it, "Turned the wheel of Law." This scene is to be recognised by the presence

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of a small wheel on the small pedestal of the image, on each side of which is a deer couchant. This signifies the wheel which was turned for the first time in the Deer Park (*Mriga-dava.*) Then comes the death or *Mahaparinirvana* at the top of the back slab of the main image. The Master is lying in his last sleep on a couch, with a mourner on each side between the Sala trees. Similarly, we have scenes representing the taming of a mad elephant, which was sent by Buddha's cousin Devadatta for his destruction; the conversion of the robbers, who where sent by the same person with a similar purpose; the miracle of the alms-bowl, the four presiding gods of the four regions having each presented an alms-bowl to Buddha who was obliged to combine them into a single one. In this sculpture the head of the main image is missing.

6. A small image in which the main figure is exactly similar to the one described above. Buddha is attended by two well-known Bodhisattvas of the Mahayana school, Lokanatha and Maitreyanatha. A votive inscription in characters of the 10th century A.D. is incised on the pedestal.

7. A small image of Tara with two hands holding lotus stalks. A short votive inscription is incised over the head of the back slab.

Images nos. 1—7 were presented by Mrs. C. F. Jones and were discovered at Bihar in the Patna District.

8. A figurine of Mahattari Tara; small female figure seated with one leg on the ground holding a lotus stalk in one hand. A short votive inscription has been incised on the pedestal. From the ruins of Kukkuta-

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padagiri, modern Gurpa, E. I. Railway, District Gaya. Presented by Babu Rakhaldas Banerji.

9. A small image of a Bodhisattva with twelve hands, a serpent canopy overhead, with an attendant Bodhisattva figurine on each side. A small figure of Dhyani Buddha Amitabha on the back slab over the serpent canopy shows that the image belonged to the Lokanatha class. A description of this image has not as yet been found. A smaller but much larger image was found at Ghiyasabad in the Murshidabad District by Captain Taylor in 1853. It is now in the Indian Museum. From Sonarang, Vikrampur, District Dacca. Presented by Babu Jogendra Nath Gupta.

10. A large standing image of Vishnu, sub-order Trivikrama. From Manda, District Rajshahi. Presented by Hon'ble Raja Pramada Nath Roy Bahadur of Dighapatia.

11. Similar. The upper part of the back slab is broken. From the same find, spot and donor.

12. Similar. Upper part of the image broken. From the same find and spot and donor.

13. Similar. From the Jemo Sub-Division, Kandi, District Murshidabad. Presented by Kumar Purnendu Narayan Roy.

14. Similar. From Dinajpur. Presented by Babu Jogesh Chandra Datta.

15. A large image of Buddha in the attitude of touching the earth (See no. 6.) From Champainagar, District Bhagalpur. Presented by Mahashaya Tarak Nath Ghose.

16. An image of Manjusri with two hands, holding a lotus in one hands on which is a sword. No image

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of this particular type has been discoverded as yet. From the Maldah District. Presented by Raja Rao Jogendra Narayan Ray Bahadur of Lalgola.

17. A four-faced miniature Chaitya of sand-stone from Bodh-Gaya. Presented by Babu Siva Chandra Sil.

18. A crude figure of a soldier holding a lance in one hand, executed on a dirty reddish sand-stone. From the Rajgir Hills, District Patna. Presented by Babu Rakhaldas Banerji.

19. Four fragments of an image of Vishnu, consisting of two of the hands holding the mace and the conch and the figures of Lakshmi and Sarasvati. From Pandua, District Hooghly. Presented by Babu Rakhaldas Banerji.

20. A small brass figurine of a goddess, perhaps the attendantee of a larger image. One leg of the figure touches the ground, while the other is drawn up. One hand is in the attitude of blessing, while the other is in the attitude of giving protection. From the Temple of Jasoresvari, village Mautala, District Khulna. Presented by Babu Sris Chandra Chowdhury.

21. A large brass image of Vishnu, sub-order Trivikrama, attended by two female figures. The back piece is elaborately ornamented and culminates in a point over which is a *Kirttimukha* ornament, and below it is a small hollow for a jewel. The eyes of the figure are indicated by gold plates.

22. A medium sized brass image of Vishnu in the *Lalitakshepa* posture. This posture has not as yet been met with in orthodox Hindu sculptures but is

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very often found in later Buddhist images of Mahayana School, particularly in the Eastern School of Mediæval Sculpture. The technical word is taken from the Sadhana or Dhyana of Mahayanic images, but the posture may also be called Maharajalila, as the connotation of these is very vague. The figure is seated on a double lotus, which would be called in the language of the Sadhanas Visvapadmavajra, but the objects held in the four hands of this image are exactly similar to those of one just described. This seemes to me very curious and has led me to style the figure as that of Vishnu. One peculiarity of these images (nos. 21-22) should be noticed in this place: the mace, the conch and the wheel are not held in the hands of the god, but are placed on an expanded lotus, the stalk of which is held in each hand. Also the manner of holding the mace is very peculiar, it lies flat on the lotus blossom, while in other images it is held by one of the hands. This peculiarity has not as yet been noticed in any other image of Vishnu discovered up to date.

23. A small brass image of a serpent-headed deity. No proper designation has as yet been found for this small but curious figure, but there is a very strong presumption in favour of its being a Buddhist image. The image is standing on a lotus. It has six hands and a canopy consisting of seven Nagas over its head. Two attendant male figures are standing on each side on fully expanded lotus blossoms. The objects held in the six hands of the main image are quite as peculiar as the main image itself. In one of the hands is a large rod on the top of which is a small kneeling

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figure of the mythical bird Garuda. Most probably this is an instance of the Garudadhvaja, the mention of which is to be found in the Bhilsa Inscription of the Greco Vaishnava Dion. In other of his hands is held a small bracket with a handle, over which is the figure of a Makara. Two of the hands hold the usual objects to be found in the hands of Vishnu, e. g. mace and conch. The mace is smaller than that in the preceding images, but the position of the conch is exactly similar. The figure of the snakes in the serpent canopy differs materially from those in the Buddhist, the Jaina and the Hindu figures discovered hitherto. Each snake is really a Naga, i. e. a human figure with a three headed serpent's hood over its head. There is a small votive inscription at the back of this image :—

Suvacaka Nannodasasuta
Pana danapati idam deyo dharmah

"This is the religious gift of Pana the donor, the son of Nannodasa, the well-known speaker."

These three images were found near Sagardighi in the Murshidabad District and were presented by Babu Kishori Mohan Simha of Kandi. The find-spot of these images being the same and it can safely be asserted on the authority of the characters of the inscription on the third image that all of these images belong to the latter half of the 11th century or the first half of the 12th century A. D. The presence of the Kirttimukha, an essentially pre-Muhammadan emblem, supports the above conclusion.

24. A small terra-cotta medallion representing the great temple at Bodh-Gaya with its collosal image of Buddha and surrounded by a large number of votive

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stupas. The space below the temple is taken up by an inscription in raised characters consisting of the usual Buddhistic creed. Such medallions were made in thousands for the poorer pilgrims, who visited Bodh-Gaya in large numbers before the Muhammadan conquest of Northern India. Dedication of a temple or an image in the vicinity of some holy place or some famous shrine was regarded as of great merit and the custom is not yet altogether dead. The poor pilgrims who could not afford to dedicate stone images or temples had to content themselves with offering these representations of them stamped on clay hardened by being baked. The usual process was to stamp soft clay with an iron or wooden die and then bake them in the manner adopted for potteryware. This and the following specimens were found in a hut in the villages of Bodh-Gaya close to the great temple and are presented by Babu Rakhaldas Banerji.

25–49. Ditto. Ditto.

50. Ditto. Of smaller size.

51. Ditto. The stamp on this medallion represents a small image and differs from any of the specimens described above. The image in the shrine is seated in the posture of meditation and not in that of touching the earth, as in the previous 25 specimens.

52. A fragment from the upper part of a similar specimen.

53. A carved brick representing a vase with foliage in its mouth.

54. Ditto. Representing ornamental foliage.

55. Ditto. With a Svastika symbol in the leaf.

56. Ditto. Representing a fully expanded lotus,

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57. Ditto. Representing a four-petalled rosette.

58. Ditto. Representing an ornamental foliage.

59. A carved brick panel in three parts, representing Sri Krishna within a miniature temple, on the roof of which are two birds. Presented by Babu Sris Chandra Adhikari through Raya Yatindra Nath Chaudhuri, M. A. B. L., From the ruins of Jasoresvari temple built by Pratapaditya, village Isvaripur, District Jessore.

60. Ditto in two parts, representing Balarama within a miniature temple. The roof of the temple is missing. From the same find-spot and donor.

61. The top piece of a similar panel of different size. From the same find-spot and donor.

62. A carved brick panel representing the death of the monster elephant Kuvalayapida. Presented by Maharaja Jagadindra Nath Raya Bahadur of Natore. From the ruins of Maharani Bhabani's temple at Baranagar.

63. A carved brick-ornamental foliage in square.

64. Carved Brick-Ornamental foliage.

65.	Ditto.	ditto. in two parts.
66–70.	Ditto.	ditto.
71.	Ditto.	Rosettes.
72.	Ditto.	Half of a fully expanded lotus, in two parts.
73.	Ditto.	Hollow lotus.
74.	Ditto.	ditto.
75–77.	Ditto.	Lotus rosette
78.	Ditto.	with a four-sided area inside.
79.	Ditto.	ditto.
80.	Ditto.	Tree in blossoms. Three parts,

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81.	Ditto.	Ditto.	Two parts.
82.	Ditto.	A niche covered with ornamental foliage.	

Nos. 63-82 were presented by Babu Sris Chandra Adhikari through Raya Yatindra Nath Chaudhuri, M. A., B. L.

83. A fragment, bearing miniature figures of the Seven Mothers. Only four figures are extant. From Bihar Fort, District Patna. Presented by Babu Rakhaldas Banerji.

84. A carved brick, bearing ornamental foliage. From the same find-spot and donor.

85. A fragment of an earthenware cooking vessel covered with green enamel.

86-88. Three stone cannon balls used by Pratapaditya in his wars with the Mughals.

Nos. 85-88 were presented by Babu Sris Chandra Adhikari through Raya Yatindra Nath Chaudhuri, M. A., B. L.

89. An iron cannon ball used in the battle of Plassey. Presented by Babu Aksay Kumar Maitra, B. L. From Plassey, District Nadia.

90. An iron figure of the Goddess Kali, used as an ensign by bandits, robbers or dacoits, with two round rings on the back for the insertion of a thick stick. From Calcutta. Presented by Pandit Kshetra Nath Chudamoni.

91. An illuminated board of a Manuscript, representing scenes from the life of Chaitanya on the reverse and Sri Krishna tending cows in Brindaban on the obverse. From Calcutta. Presented by Babu Abanindra Nath Thakur.

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92. Ditto Bearing ornamental foliage on one side and Vastra-harana on the other side. From the same find-spot and donor.

93. An enamelled brick. From the ruins of Gaur, District Maldah. Presented by Babu Akshoy Kumar Maitra, B. L.

94. Ditto. From the ruins of Mati-jhil Palace, Murshidabad. Presented by Babu Mani Mohan Sen, Berhampore.

95-99. Four plaster casts from the great temple of Bodh-Gaya. Presented by Babu Rakhaldas Banerji.

100. 41 Fragments of Enamelled Bricks, Potsherds, Pieces of Sculptures, etc. From Dinajpur. Presented by Babu Krishna Nath Sen.

101. Enamelled Bricks, Earthenware Balls etc. 16 pieces. Presented by Babu Byomkesh Mustafi. From Mahasthan, District Bogra.

102. A head of a Bodhisattva. From Jethian, near Rajgir, District Patna. Presented by Babu Rakhaldas Banerji.

103. A flat-shaped wine-flask (earthenware.) From the same find-spot and donor.

104. A terra-cotta finial of a votive stupa. From the same find-spot and donor.

105. A copper helmet, bearing the figures of five Dhyani Buddha in front and surmounted by a thunder-bolt (Vajra). A votive inscription on back. Date Nepal Samvat 707 (1587 A. D.)

106. A Buddhist bell of bell-metal, surmounted by a thunder-bolt and ornamented with alternate Kirtti-mukhas and Vajras. From Nepal.

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Nos. 105-106 were presented by Mahamahopadhyaya Hara Prasad Sastri.

107-109. Enamelled bricks from the ruins of Gaur. Presented by Raja Rao Jogendra Narayan Raya Bahadur of Lalgola.

110. A carved brick. From the same find-spot and donor.

111. A large-stone image of Vishnu. From Kandi, District Murshidabad. Presented by the late Nripati Nath Trivedi.

112. A carved brick panel, representing the fight between Rama and Ravana.

113. A carved brick panel, representing the fight with Kumbhakarna.

114. Ditto. The monster Jatayu swallowing the chariot of Ravana.

115. Ditto. The Death of the Demon Maricha.

116. Ditto. Hanumat disguised as an Astrologer breaking the pillar of crystal in the palace of Ravana.

117. Ditto. Rama shooting arrow.

118. Ditto. Dancing female figures and musicians.

119. Ditto. Sri Krishna.

120. Ditto. Balarama.

121. Ditto. Male attendant with chamara.

122. Ditto. Female attendant with chamara.

123. Ditto. Archer.

124. Ditto. Horseman.

125. Ditto. Lotus rosette.

126. Ditto. ditto.

Nos. 112-126 were presented by Prof. Janaki

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Nath Gupta of the Ripon College, from Nachipur, near Tarakesvar, District Hooghly.

127. Ditto. ditto. From Bhushana, ruins of the palace of Raja Sitaram Roy, District Jessore. Presented by Babu Manomohan Chakravarti.

128. A carved brick panel. Lotus rosette. From the same find-spot and donor.

129. Ditto. Ornamental foliage. From the same find-spot and donor.

130. A carved brick panel. Radha-Krishna. From Vishnupur, District Bankura. Presented by Babu Atul Chandra Simha.

131. Ditto. Infantry on the march. From the same find-spot and donor.

132. An iron cannon ball. From the same find-spot and donor.

133. A fragment of chain-mail, probably part of a surcoat. From the same find-spot and donor.

134. A miniature brass figurine of Vishnu. From Gaur. Presented by Babu Charu Chandra Datta.

135. A miniature brass figurine of Durga. From the same find-spot and donor.

136. A miniature brass figurine of Vaishnavi (?). From the same find-spot and donor.

137. A miniature brass figurine of a 4 handed female, seated with crossed legs. From the same find-spot and donor.

138. A carved brick panel—figure of a demon, from the Kamaksha Hills, District Kamrup. Presented by Babu Rakhaldas Banerji.

139. A carved brick Amalaka finial. From the same find-spot and donor.

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140. A carved brick finial. From the same find-spot and donor.

141. The lower part of an image of Ganga. From the Devkunda, near Beldanga, District Murshidabad. Presented by the Hon'ble Maharaja Manindra Chandra Nandi Bahadur.

142. A fragment of the drum of a votive Stupa, from Bodh Gaya, District Gaya. Presented by Babu Jogendra Nath Gupta.

143. A Facet of the base of a Votive Stupa. From the same find-spot and donor.

144. An iron gun from an unknown place. Presented by Dr. Sarashi Lal Sarkar.

145. An image of Buddha, modern Burmese. Presented by Babu Narendra Nath Ghose. Find-spot unknown.

146. Upper part of a Votive Stupa. Find-spot unknown. Presented by Dr. Sarashi Lal Sarkar.

147. Fossilized Shells (Salagrama Sila). From the same find-spot and donor.

148. Do. Do. Do.

149. Stone-image of Siva and Durga. From the Kamaksha Hills, District Kamrup. Collected by the Parishad.

150. A jaw-bone of an elephant. Found on the top of the Dakhal Darwaza, Gaur, District Maldah. Presented by Babu Jitendra Nath Sen.

151. A brass figurine of Siva and Durga. From Bogra. Presented by Babu Sarada Prosad Khan.

152. A fragment of the drum of a votive stupa with two rows of Dhyani Buddha figurines. From Bodh-Gaya. Presented by Babu Hemada Kanta Chaudhuri.

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153. An image of Vishnu from Manikyahar, District Murshidabad. Presented by Babu Madendra Nath Thakur.

154. A carved brick. From Saptagrama, District Hooghly. Presented by Babu Pulin Behari Datta.

155. Do. Do. Do.

156. A carved brick. Boat with a demon's head carrying a number of archers. From the ruins of Gaur. Presented by Babu Haridas Palit.

157. A carved brick. Foot Soldier with sword. From the same find-spot and donor.

158-77. Enamelled bricks. From the same find-spot and donor.

178. A terracotta ball, partly enamelled. From the same find-spot and donor.

179. A fragment of the pedestal of a Buddhist image bearing the 9 jewels. From Bodh-Gaya. Presented by Babu Rakhaldas Banerji.

180. Standing image of Dhyani Buddha. From the same find-spot and donor.

181. A fragment of a larger image, probably of Tara with a small figure of Bhrikuti Tara, holding elephant skin with two hands over her head. From the same find-spot and donor.

182. A votive stupa. From the same find-spot and donor.

183. A fragment from the upper part of an image of Padmapani Bodhisattva. From the same find-spot and donor.

184. An image of the Dhyani Buddha Amitabha inside a niche. From the same find-spot and donor.

185. A crowned image of Buddha in the attitude

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of touching the earth. Surrounded by bas-reliefs illustrating the principal incidents of the life of Buddha. From the same find-spot and donor.

186. A fragment of the stone-door lintel of a temple. Presented by Babu Saradindra Nath Tagore, Calcutta.

187. Carved bricks, from Kamakshya Hills, District Kamrup.

188. Do. from Nachipur, District Hooghly, presented by Babu Janaki Nath Gupta.

189. Do. from the ruins of Gaur, District Maldah. Presented by Babu Haridas Palit.

190-95. Enamelled bricks. From the same find-spot and donor.

196. A fragments of an image of Vishnu, from Katwah, District Burdwan. Presented by Pandit Rakhaldas Kavyatirtha.

197. Fragments of a stone-image. From the same find-spot and donor.

198-99. Fragments of an image of Vishnu. From the same find-spot and donor.

Specimens from Chandra Ketu's garh

Berachampa, Dist. 24 Perganhs.

200. Fragment of a silver vessel.

201. Fragment of a copper-jar badly corroded.

202. Terracotta plaque representing reeds tied with three bands.

203. Terracotta plaque bearing lower part of the legs of a woman, wearing anklets.

204. Steatite seal bearing the letter *ma* of the Northern Brahmi alphabet of the 2nd or 3rd century B. C.

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The following specimens were collected by Maula--vi Khair-ul-Anam of the Hare School, Calcutta.

205. Terracotta spire of roof.

206. Terracotta Spindle-whorl.

The following specimens were collceted by Babu Harendra Nath Ballabh of Arbalia,

Dist. 24 Perganas.

207. Terracotta Spindle-whorl.

208. Fragment from front part of terracotta figure of lamb.

209-26. Enamelled bricks from the ruins of Gaur. Presented by Babu Haridas Palit.

227. Brass image of Vishnu. From Nagar Dist. Faridpur. Presented by Babu Ananda Nath Ray.

228. Seven mothers, *Saptamatrika*. This and the following sculptures were collected in Bihar, Patna Dist., by Messrs. Krishna Chandra Chaudhuri and Suraj Lal Lahiri.

229. Ten Avataras of Vishnu, a fragment bearing figures of the Fish, Tortoise, Boar and Man-lion incarnations.

230. An image of Buddha in the attitude of preaching the first Sermon at Benares, (*Dharma-cakramudra*).

231. Fragment from the upper part of an image of Surya, surrounded by the eleven Adityas.

232. Kamadeva (*Eros*) with Rati (*Psyche*) and Trishna (*Desire*). Very rare.

233. A slab bearing figures of the Nine planets (*Navagraha*) and a small incuse below bearing a Bodhisattva figurine.

234. Fragment of an image bearing a lotus with its stalk.

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235. Emaciated figure of female seated. Found near the Udaygiri hills, Puri District, Orissa.

236. Carved brick representing foot soldiers, armed with swords and bucklers, on the march. From the ruins of a temple said to have been built by Raja Sitaram Ray. From Bhusana, Dist. Jessore.

237. Carved brick, representing a male seated on a throne, and smoking an Indian pipe (*hooka*), which rests on another stool, said to be the representation of Raja Sitaram Roy. An attendant stands in front. From the same find-spot and donor.

238-40. Carved bricks, bearing short inscriptions from Basulimandir at Chatna, Dist. Bankura. Presented by Babu Basanta Ranjan Roy.

241. Terracotta cornice painted black in imitation of the stone work of ancient Gaur and Panduah masjids. From Maldah. Presented by the late Babu Radhes Chandra Seth.

242-246. Carved bricks. Find-spot and donor unknown.

247. Fragment from the upper part upon image of Surya. From Deulapota, Dist. 24 Perganas Presented by Babu Chittasukha Sanyala.

248. Fragment from the lower part of the same. From the same find-spot and donor.

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Coin-collection.

(O = obverse, R = reverse.)

Presented by the Maharaja Bahadur of Kasimbazar.

1. **Kaniska I.** Gold. C. 78-120 A.D.

O. Figure of *King* standing in front of an altar into which he is dropping some offering. The *King* wears a long beard, a peaked cap or helmet, coat, trousers and cloak. Flames rise from his shoulders and he grasps spear in his left hand and an elephant goad (*Ankusa*) in his left. Circular legend in modified Greek script and ancient Persian language :—

"Shaonano shao *K*aneshki *K*oshano"

Kanishka, the *K*ushan, king of kings.

R. Draped figure of goddess standing to the right, wearing a diadem and with a nimbus behind her head. She holds a sceptre with a head (?). Legend—'Nana'. which is the name of a Babylonian deity.

2. **Huviska.** Gold. C. 20–50 A.D.

O. Half length figure of the king, facing to the left, with a pointed helmet, thickly jewelled, holding sceptre in his left hand and a club in his right hand before the face. Legend in modified Greek script and ancient Persian language :—

"Shaonano Shao Hoveshki *K*oshano.'

The king of kings, Huvishka the Kushan.

R. Draped god, standing to the right holding (?) fillet in right hand, legend to the left in a corrupt

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word, looking like a pair of spectacles, apparently intended for Mao=moon.

3. **Vasudeva I.** Gold. C. 50–185 A.D.

O. King standing to the left, with right hand over altar, trident in left hand, another trident with ribbons above altar, sword at king's side. Legend in modified Greek Bazodeo (*Vasudeva*), the Kushan, king of kings.

R. Two-armed Siva standing, facing, holding noose (*pasa*, not wreath) in the right hand, and trident in the left. Behind him bull standing facing to the left. Legend in the right 'Oesho'

4. **Vasudeva III.** Gold. C. 200 A. D.

O. King facing to the left, at altar, wearing coat and pointed cap ; long sceptre adorned with ribbons in his left hand. Brahmi Legend, vertically under left arm "Vasu", "Vi" between king's feet and under his armpit mint-mark 'Hu', denoting the mint Huviskapura.

R. Throned goddess facing front holding cornucopiæ. Corrpt Greek legend—Ododox for 'Ardoxsho'.

Presented by Raja Rao Jogendranarayan Ray Bahadur of Lalgola, Murshidabad.

5. **Candragupta II.** Gold. C. 375–413 A.D.

O. King standing to the left grasping bow in left hand and holding arrow in right hand, Garuda standard behind right arm. Marginal Legend Candragupta' being part of "Deva Sri Mahârâjâdhirâja Sri Candragupta'

R. Goddess (Laksmi) facing front, seated on lotus holding noose in right hand and flower in left hand Legend—"Sri-Vikramah'

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Presented by the Hon'ble Maharaja Manindra Chandra Nundy Bahadur of Kasimbazar, Murshidabad.

6. **Kumaragupta I,** Gold. C. 413-455 A.D.

O. King with left hand on hip, standing, stooping to the left, and with right hand, offering fruit to peacock with expanded tail. Legend includes 'Jayati Sri'.

R. Goddess facing front, riding peacock, also facing front, with expanded tail, filling the field ; her right hand is open, scattering grains, sceptre in her left hand. Legend—'Mahedra kumâra'

Purchased

7. **Rudrasena II.** Silver C. 256–274 A.D. Son of Viradama, Satrap of Saurastra.

O. Bust of king

R. Legend-Rajna (h ksatrap) asa Vîradama putrasa Rajno Mahaksatrapasa Rudrasenasa" *i. e.*, of the *K*ing and Mahaksatrapa Rudrasena; son of the king and *K*satrapa Vîradama. In centre, mount Meru.

8. **Vigrahapala III.** Silver. C. 1045–60 A.D. Emperor of Eastern India.

O. Semblance of a human head indicated by dots and curved lines. The word *Sri* in front of the face and '*Vigra*' below it.

R. Indications of the Sassanian fire altar with attendents. In the centre, *Su.*

9. **Rajesvara Simha** of the Ahom dynasty of Assam Silver. (*octagonal*) 1751-1769 A.D.

O. 1. শ্রীশ্রীস্বর্গ 2. দেব শ্রীরাজেশ্ব 3. রসিংহনৃপস্ত 4. শাকে ১৬৭৭

R. 1. শ্রীশ্রীহর 2. গৌরীচরণক 3. মলমকরন্দ 4. মধুকরস্ত।

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10. **Gaurinatha Simha** of the Ahom dynasty of Assam Silver. 1780–95 A.D.

O. 1. শ্রীশ্রীগৌ 2. রীনাথ সি 3. ংহনৃপস্ত

R. 1. শ্রীশ্রীহ 2. রগৌরীপ 3. দপরস্ত

Donor Unknown

11. **Sivaji Rao Holkar** Copper (*double pice*) 1948 Samvat

O. In area, bull couchant, শ্রীমংত মহারাজ শিবাজী রাব হোলকর বহাদুর"

R. Concentric circle, containing arabesques, dotted circle in the centre "ইংদোর আর্ধা আনা সং ১৯৪৮"

12. **Prithvi Vira Vikrama Saha** *of Nepal* Copper (*pice*), 1957 Sambat

13. ,, Copper *pice* 1957 Samvat

O. শ্রীশ্রীপৃথ্বী বীর বিক্রম সাহ দেব"

R. শ্রীশ্রীভবানী নেপাল সর্কার"

Purchased

14. **Nasiruddin Mahmud**, *eldest* son of Shamsuddin Altamsh, Coined at Lakhnauti, during the lifetime of the Prince's father, when he was Governor of Bengal Gold. 1246 A.D.

O. "As—sultan-ul-azam Nasir-ud-dunya—waddin Abul—muzaffar-Mahmud Shah-ibn-us-sultan"

R. "Fi-ahdul-imam al-Mustansar Billah Amir ul-mominin."

15. **Nasiruddin Mahmud Shah**, *Youngest* son of Shamsuddin Altamsh, Coined at Lakhnauti.

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O. 'As—Sultan-ul-azam Nasir-ud-dunya—waddin abul muzaffar Mahmud Shah ibn-us-sultan'

R. 'Fi-ahd-ul imam al-Mustasim amir ul-mominin.'

16. **Alauddin Muhammad Shah**, (*Khilji*),
Silver A.D. 1295-1315

O. As—sultan-ul-azam Ala-ud-dunya-waddin abul muzaffar Muhammad Shah as—Sultan.

R. (Margin) Zarbo hazal fizzat. In square—Sikandar-us-sâni yamin-ul-khalifat nasr Amir-ul-mominin.

Presented by Babu Rakhaldas Banerji,

17. **Alauddin Muhammad Shah**, (*Khiliji*),
Copper 1295-1315

O. (In double circle) 'As Sultan-ul-azam'

R. 'Ala-ud-dunya-waddin'

18. **Alauddin Muhammad Shah**, (*khilji*),
Copper, A.D. 1295-1315

O. (In double circle) As—Sultan-ul-azam'

R. 'Alá-ud-dunyâ-wāddin'

19-22. **Alauddin Mahmmad Shah**, (*khilji*),
Copper, A.D. 1295-1315

O. "As-sultan-ul-azam Alá-ud-dunyâ wäddin"

R. (Area within double circle) Muhammad Shâh.

23. **Ghiyasuddin Tughlaq Shah**,
billon, A.D. 1320-1325—721 A.H.

O. As Sultan-ul-Ghazi Ghiyasu-ud-dunyā wāddīn.

R. abul-mazaffar Tughlaq Shāh

24. **Ghiyasuddin Tughlaq Shah**,
Copper, A.D. 1320-1325 721 A.H.

O. Tughlaq.

R. Shah,

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25, **Muhammad Tughlaq** Copper 1325-1351 A. D. (*forced-currency*), *738 A. H.*

O. 'Min atáa as-sultan Tuqada atáa-ar-rahman. (Margin) dar Takhtgãh Dahli...Haf sad si o yak.

R. Muhar shud tankah raij dar rozgar bandah umidwar Muhammad Tughlaq.

26. *Struck in the name of Khalifa Al-Hakim II* **Muhammad Tughlaq**, Billon 1325-1351 A. D.

O. Allah Al Hakim bamar.

R. 'Ahmad ul Abbas Abu.'

27. **Muhammad Tughlaq** Copper 1325-1351 A. D. *forced-currency* 8 kanis.

O. Muhammad Tughlaq.

R. àdil hasht kãni.

28. **Firoz Tughlaq** Copper 1351-1388 A. D. 783 A. H.

O. Firoz Shah sultani zarb ba hazrat Dahli.

R. Al khalifat amir—ul mominin khalladat khalafatah.

29 **Firoz Tughlaq** Copper 1351–1388 A. D. Coined in the joint names of Firoz Shah & his son Fath khan.

O. Fi zaman-ul-imam amir-ul-mominin Abul-fath al-mutazid billah khalldat khalifatahu,

R. Fath Khan Firoz Shah jal-allah-zalalahu jalalahu.

30 **Firoz Tughlaq** Copper, 1351–1388 A. D.

O. Firoz Shah Sultani.

R. Abul Abbas Ahmad.

31 **Firoz Tughlaq** Copper, 1351-1383 A. D.

O. Firoz Sultani.

R. Khalifat Abul Fath.

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32 **Firoz Shah Tughlaq**, Base metal, 1351-1383 A. D.

O. Firoz Shah Sultani khalladallaho mulkahu.

R. Khalifat Abul Fath Khalifatahu.

33 **Nasrat Shah Tughlaq**, Copper, 1394-1399 (?).

O. Nasrat Shah Sultani.

R. Daru-l-Mulk Dahli.

34 **Muhammad Shah**, Copper.

O. Muhammad Shah Sultan.

R. Dar-ul-mulk Dahli.

35 **Bahlol Lodi** Copper, 1451-1488 & A.H. 862,

O. Bahlol Shah. *R.* Naib Amir-ul-Mominin.

36 **Sikandar Lodi**, Copper, 1488-1577,

O. Ar-rahman Sikandar Shah Bahlol Shah.

R. Al-mominin khalifatahu.

37 **Ibrahim Lodi**, Copper, 1517.

O. Ibrahim Shah Sikandar Shah.

R. Khalifatahu.

38 **Sher Shah**, Copper, 1540-45 A. D. (946-952 A. H.)

O. Abul muzaffar, Sher Shah Sultan, khalladallaho mulkahu.

R. Fi-ahd-ul-amir-ul-mominin Farid-ud-dunya-waddin.

Purchased

39 **Islam Shah** Silver 1545-1552 A. D.

O. (1) Islam Shah ibn, (2) Sher Shah Sultan, (3) khalladallaho mulkahu wa-sultanahu, (4) শ্রীইস্‌লাম সাহ, In circle—Satgaon, Abul Muzaffar.

R. In circle—Osman Affan Ali Murtaza, in centre—Kalima, 955 A. H.

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Presented by Babu Rakhaldas Banerji, M.A.,—

40 **Islam Shah** Copper 1545-1552 A. D.

O. Islam Shah Sher Shah Sultan, khalladallaho mulkahu.

R. Fi ahd amirul-hami dunya-waddin 953, A. H.

41 **Muhammad Shah Adil,** Copper.
1552-50 A. D. (A. H. 960-964)

O. (Abul Mu) j (ahid) Muhammad Shah Sultan.

R. (mo)minin, 962 A. H.

42 **Akbar** Copper 1556–1607

O. Shah, Sad-o... *R.* Hazrat.

43. **Shah Jahan,** Silver, 1628–1658.

O. *In circle*—"Shihab-uddin Muhammad Sahib Qiran Sani, Zarb Patna. *In centre*—Badshah Gazi Shah Jahan.

R. *In circle*—Ba-siddiq-Abi Bakr wa-adl Omar bazram Osman ilme Ali. *In centre*—Kalima.

44 **Aurangzeb Alamgir,** Silver.
A. D. 1558–1707 (A. H. 1058–1118)

O. (1) Shah Aurangzeb Alamgir. (2) Sikka cho Badar munir H. 1111.

R. 44 Sanh julus maimanat manus.

45 **Muhammad Shah,** Silver, 1719–1748.

O. Muhammad Shah badshah ghazi, sikka-i-mubarak.

R. Sanh julus 28 maimanat manus.

46 **Shah Alam II,** Copper, A. D. 1759–1806.
A. H. 1173–1221.

O. Shah Alam badshah 1195, A. H.

R. Sanh julus 22.

47 Same as in No. 46

O. Shah Alam Badshah Sanh julus 37.

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R. এক পাই সিক্কা,—এক পাই সিক্কা।

48 ,, as in No 47 Benares mint.

49-50 ,, ,, 47 ,,

51 Same as in No. 46. Silver, 1759-1806 A. D. —(1173-1221 A. H.)

O. (1) Sikka zad bar haft keshwar sayae fazlelah (2) hamidin muhammad Shah Alam badshah.

R. Sanh julus 45 maimanat manus zarb Farukhabad.

52 **East India Company**, Copper, 1808 A. D.

O. *Chahar fulus bist Kas ast* XX. Cash.

R. East India Company, 1808, East India Company's arms.

Donor unknown

53 As in no 52, except obverse: Adl and above scales of justice.

54-55 **Gorakhpuri Dhebua**, Copper, *O.* Pai

56 **Sultans of Turkey**, Copper, A. H. 1277

O. 9, Zarb fi Meshed 1277 H.

R. (Name of Sultans in monogram).

57 **Coin of Iran** 50 DINAR (?) Copper, A. H. 1277,

O. Raije mamlukate Iran.

Presented by Babu Rakhaldas Banerji,

58 **Muhammad Ghori** Silver, 1192 A. H.

O. Chauhan horse man

R. শ্রীমহম্মদ সাম

59 COOCH-BEHAR, RAJA NARENDRA NARAYANA. Silver,

O. শ্রীশ্রীনরেন্দ্র নারায়ণ।

R. শ্রীশ্রীহরগৌরীচরণ পরায়ণস্ত।

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60. **Purana,** Silver, Found at SATGAON.

61. **Maharaja Amoghabhuti** of the Kuninda tribe, Silver, (2nd Century B. C.)

O. Female with left hand on hip, offering fruit with right hand to a stag, standing to the right with a symbol between horns; Square *Stupa* surmounted by umbrella, above stag. Mint mark—a disk surrounded by dots at hind foot of stag. Marginal Brahmi Legend—"Amoghabhutisa Maharajasa rajna Kun[i]dasa'

R. In centre high six arched chaitya with umbrella to the right, conventional tree in railing to left, Svastika and triangular-headed symbol, above Nandipada symbol, below snake. Kharosti mariginal legend—"Rana Kunidasa Amoghabhutisa., below "Maharajasa"

62. **Agnimitra** of Mitra dynasty of Panchala and Kosala. Copper, about 100 B. C. to 100 A. D.

O. In square incuse in early Brahmi Script—"Agni mitrasa" above three symbols of Bodhitree, linga, and serpents.

R. Figure presumably of Agni[Fire]standing on low railing between two posts, five rays proceed from his head.

63. **Phalguni-mitra** Copper. about 100 B.C. to 100 A. D.

O. In Brahmi legend "Phalgunimitrasa' with symbols [as in coin no. 62] in incuse.

R. Figure standing on lotus, closely resembling that of Agni.

64. **Surya-mitra,** Copper, about 100 B. C. to 100 A. D.

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O. In Brahmi, 'Suryamitrasa' with the usual symbols [as in coins no. 62-63]

R. Totally defaced.

65. **Lysias**, king of the Punjab, Silver. About 150 B. C.

O. Bust of king to the right wearing helmet adorned with ear and horn of bull and crest. Greek legend—"Basileus Aniketou Lysiou."

R. Herakles standing, holding in left hand a club, palm and lion's skin, while he crowns himself with right hand. Kharosthi legend—"maharajasa apadilatasa" and below 'Lisiasa'.

66. **Apollodotos**, king of the North Western Frontier of India. Copper. Abont B. C. 156-140.

O. Apollo facing, holding arrow in right hand and bow in left. Legend in Greek in left—Basileus, top—Apollodotou, to right—Soteros.

R. Tripod on stand in square of dots, Kharoshthi leegend in right—"Maharajasa", top. "Apaladatasa", left 'tratarasa'.

67. **Agathokles**, king of the North Western Frontier of India, about 185 B. C. Copper.

O. Maneless lion, standing to the right, in incuse square, Legend—above "Basileus" below, Agathokleou.

R. Dancing girl, Brahmi legend to the right—"Rajane", to the left—'agathukleyasa'.

68. Hermaios, last Greek king of Kabul, about 20-45 B. C. Copper.

O. Bust of king to the right Greek legend "Basileus Soteros", below—"Ermaiou".

R. Throned Zeus to the left, radiate, with right

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hand advanced, sceptre in left hand. Kharosti legend—[Maharajasa] tratarasa [Heramayasa]".

69. **Acyuta**, king of Ahicchatra, Copper. 330 A. D.

O. In Gupta Character 'Acyu' in bold types.

R. Wheel of sun with eight spokes.

Presented by Raja Rao Jogendranarayan Ray Bahadur of Lalgola—

70. **Sher Shah**, Gold.

O. Sher Shah sultan khalladallaho mulkahu

R. Kalima.

71. **Akbar**, Gold. A. D. 1556-1605. ; A.H. 963-1014. Lahore mint ?

O. In centre Kalima, In circle 'Omar bazarm Osman ba ilme Ali.'

R. 1. As-sultan khalladallaho, 2. Jalaluddin Muhammad Badshah Akbar ghazi 3. Ta mulkahu wa sultanahu, A. H. 973.

Presented by Kaviraj Durganarayan Sen Sastri :—

72. **Surendra Vikrama Sahadeva** of Nepal Copper. Samvat 1762 in centre

O. শ্রীশ্রীশ্রী সুরেন্দ্র বিক্রমসাহ দেব ১৭৬২

R. শ্রীশ্রীশ্রী নেপাল সর্কার

73. **Prithvi Vira Vikrama Saha Deva**, Copper. Samvat 1955.

O. শ্রীশ্রীশ্রী পৃথ্বী বীর বিক্রম সাহ দেব

R. (১) শ্রীশ্রী (২) ভবানী (৩) নেপাল স (৪) র্কার (৫) ১৯৫৫

74. Same as in No. 73. Copper, Samvat 1950, ১৯৫০ in circle

75. as in No 73. 1960

76. as in No. 72.

O. শ্রীশ্রীশ্রী সুরেন্দ্র বিক্রম সাহ দেব ১৭৯৯

R. শ্রীশ্রীশ্রী নেপাল সর্কার

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77. [Date obscured]. As in No 72.
78. ,, As in No 72.
79. Samvat 1792. As in No. 72.
80. ,, Legend As in No. 73.
81. Samvat 1792. As in No. 73.
82-83 ,, 1761. As in No. 73.
85-85 Date obscured. Legend as in No. 73.
86-89. Samvat 1951. Copper. ,, 72.

O. I. শ্রীশ্রীপৃথ্বী 2. বীর বিক্রম সা 3. হ দেব

R. I. শ্রীশ্রী 2. ভবানী 3. নেপাল স 4. র্কার 5. ১৯৫১

90-92. Samvat 1952 as in No. 73.
O. and R. same as, No 92.
93. Samvat 1953 as in No. 73
94-97. **Prithvi Vikrama Saha Deva** Samvat 1954.
O. and R. as in no. 92.
98. Do Samvat 1955.
O. and R. as in no. 92.
99. Do Samvat 1954.
O. and R. as in no. 92.
100. Do Sambat 1959.
O. and R. as in no. 92.
101-103. Do Samvat 1960.
O. and R. as in no. 92.
104-107 Do Date illegible.
Nos. 86-107 contain the same legend

108. **Gaikwar of Baroda,** Half pice. Samvat 1944.
O. in circle শ্রীগায়কবাড়, বড়োদে, in centre সরকার।
R. এক পৈ ১৯৪৪।
109. Do pice. Samvat 1944.
O. শ্রীসয়াজী রাব গায়কবাড় সেনা খাস খেল শমশের বহাদুর।
R. সংবত এক পৈসা ১৯৪৪।

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110-111 Do pice, Samvat 1948.
O. শ্রীসয়াজী রাব গায়কবাড় সেনা খাস খেল শমশের বহাদুর।
R. ১৯৪৮।
112. **Madhava Roa Sinde** of Gwalior, pice.
Samvat 1957
O. In circle শ্রীমাধব রাও সিন্দে আলীজা বাহাদুর in centre Snake, Lance and Trisul
R. In centre গবালীয়র পাব আনা সংবত ১৯৫৭।
113. Do of Gwalior, pice.
as in No. 112 Samvat 1958
Presented By Babu Pulinbihari Dutta :
114. SAYAJI RAO GAIKWAR pice, Samvat 1941.
O. as in No. 109.
R. Same as in No 111.
115. Do pice, Samvat 1948.
As in No. 109.
116. Do pice, Samvat 1960.
As in No. 109.
117. RATLAM COIN Copper, Samvat 1945.
O. Figure of Hanumat, রতলাম।
R. 1. এক, 2. পৈসা 3. সং 4. ১৯৪৫।
118. SIVAJI RAO HOLKAR of Indore. Copper.
Samvat 1945.
O. Figure of an ox in centre, in circle শ্রীমত্ মহারাজ শিবাজীরাব হোলকর, ইন্দোর।
R. 1. পাব 2. আনা সং 3. ১৯৪৫
119. O. Surendra Vikrama Sahadeva of Nepal,
Copper. Samvat 1787.
R. Same as in No 72.
120—123. Shah Alam II,
Same as No. 116,117.

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124. Copper, Mughal Fulus,
Ahmad Shah Bahadur.

124. Copper, Mughal Fulus,
Ahmad Shah Bahadur.

125-128. Copper, Mughal Fulus, Nabha mint,
Ahmad Shah Bahadur.

129. Nasir-ud-din Nasrat Shah. Silver. 1493-1578.

O. I. As sultan, 2. ibn Sultan Nasir, 3. uddunya waddin, 4. abul muzaffar, Fatehabad, (Faridpur).

R. 1. Nasrat Shah as sultan, 2. bin Husen Shah as sultan, 3. ibn Husaini khalladallahu, 4. mulkahu o-sultanahu,

Presented by Kaviraj Durga Narayan Sen Shastri.

130-36. Shah Alam II, Copper, regnal year 37.

137 to 140. Nawab Shah Jahan Begum of Bhopal, Copper. Dates on two coins 1305 and 1306 A. H.

O. Zarb Bhupal.

R. Nawab Shah Jahan Begum, 1305|06.

141. Maharajas of Jaypur, copper. 1305-06 A. H.

O. The Jaipur Jhar and 37.

R. Maimanat ba-ahd malik, Sawai Jaipur.

142. Rude Copper, in imitation of Mughal copper coin.

143. Rude copper, 1305-06 A, H.

O. leaf and 7. R. Kingh.

Presented by the Maharaja Bahadur of Kasimbazar.

144-145. Samudra Gupta of the Imperial Gupta dynasty, Gold, 326-75 A. D.

O. King to the left, casting incense on altar, and grasping spear with left hand, Garuda standard to the left, Samudra vertically under left arm. Marginal legend "Samara satavitata", [fullest form], "Samara

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satavitata vijayi jitaripuro jito deva jayati", "Victorious in a hundred mighty battles, the destroyer of the city of his foes, the unconquered Lord triumphs".

R. Throned goddess with feet on lotus. Legend "Parakrama".

146. Chandra Gupta I, Vikramaditya, of the Imperial Gupta dynasty. Gold. About 375-413 A. D.

O. King standing to the left, grasping bow with left and arrow in right hand. Garuda standard behind right arm, 'Candra' vertically under left arm. Marginal legend—'Candra Gupta' being part of 'Devasri maharajadhiraja sri Candra Gupta"

R. Goddess Laksmi on lotus seat, with noose and flower, Legend—"Sri Vikrama".

147. Skanda Gupta of the Imperial Gupta-dynasty, Gold, 455-480 A. D.

O. King standing to the left, grasping bow with-the left hand, right hand extended across Garuda standard, "Skanda" vertically under left arm with cresent above.

R. Goddess seated on lotus with noose in left hand. Legend—"Kramaditya".

148. Chhu, one of the Chiefs who ruled in the Punjab and Eastern Afghanistan in the 3rd and 4th centuries A. D. Gold.

O. Kushan type of King at altar. Legend under arm chhu, ga.

R. Throned goddess, remainder of Greek, legend Ardochsho.

149. Kidara. Gold.

O. Kushan type of King. Brahmi legend—'Kida'

R Throned Ardochsho legend—'Sri Kritavirya'

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Presented by Raja Rao Jogendra Narayan Rai Bahadur of Lalgola.

150. Samudra Gupta of the Imperial Gupta dynasty, Gold, 326-75 A. D.

O. Horse unattended, standing facing to the left, nearly filling the field, facing an altar, surmounted by a bent pole, "Yupa", with streamers waving above. The horse stands on a plane line, below his belly the syllable "si" remains of marginal legend—"Rajadhiraja prithivim-avajitya"

R. Standing female, probably the chief queen to the left, carrying a yak-tail fly whisk 'chauri' over her right shoulder, with left hand hanging by her side and holding an uncertain object. In front of her a staff of standard adorned with pennons. She stands on a lotus. Legend in right margin—"Asvamedhaparakramah".

Presented by Babu Puran Chand Nahar M.A., B.L.

151. Kidara, Gold.

O. and R. Same as no 149

152. Govinda Candra, son of Madanapala of the Rathor or Gaharwar dynasty of Kanauj Gold 1112-60 A.D.

O. 1. Srimad-Go- 2. vinda candra. 3. deva.

R. Seated Goddess.

153. Gold half-suvarna or aurei of Kanishka.

Presented by Babu Rakhaldas Banerji M.A.

O. King standing trident in left hand as in no. 1.

R. Siva with two hands and bull,

Presented by the Maldah Jatiya Siksha Samiti

154. Copper 175-150 B. C. Eukratides king of Bactria and North western India.

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O. Bust of king, wearing diadem, and helmeted, Greek Legend to the left—Basileus—top—Megalou below—Eukratidou

R. The Dioskuroi charging, holding long lances and palms. Kharoshti legend—above 'maharaja' below 'Evukratidasa'.

155. Menander king of Kabul, the Indus Valley and Surashtra. Silver, About B. C. 160-140.

O. Bust of young king facing to the right, helmeted Legend—Basileus soteros, below Menandrou.

R. Pallas to the left, holding aegis in right and hurling thunder-bolt with right hand.

Kharoshthi legend—"maharajasa, tratarasa".

156. Menander king of Kabul, the Indus Valley and Surashtra. Silver, about 160-140 B.C.

O. Bust of middle aged king. R. Same as in No 155.

157. Menander, Silver, about B. C. 160-140.

O. Bust of aged king facing to the left, wearing diadem with javelin over shoulder. Gr. Legend as above no. 155

R. Pallas to the right holding aegis in right, and hurling thunder-bolt with right hand. Legend as in no. 155.

158. Apollodotos king of N. W. India.
(Circular coin), Silver, about 156-140 B. C.

O. Bust of king facing to the right, wearing diadem. Basileus soteros Apollodotos.

R. Pallas to the left holding aegis in left-hand and with right-hand hurling thunder-bolt. Kharoshthi legend—'Maharajasa,' below 'Apaladatasa'.

159. Apollodotos king of N. W. India, (*square coin*).
Silver, about 156-140 B. C.

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O. Elephant walking to the right. Legend to the left. As in no. 158.

R. Humped bull, walking to right. Kharoshthi legend as above, no. 158

160. Antialkidas, colleague and successor of Lysias, king of the Punjab. Square, copper, about 145 B.C.

O. Bust of Zeus to the right, bare headed ; thunderbolt over left shoulder.

O. Basileus Aniketou Antialkidou.

R. Laureate pilei of the Dioskouroi, surmounted by stars, palms between. A horizontal line with two curves below. Kharoshthi legend—"Maharajasa Jayadharasa", below–"Antialikidasa"

161. Spalirisa or Spalirises, Indo-Parthian king of Arachosia, copper, 100-90 B.C.

O. King wearing coat, standing to the left, in square holding battle axe before him and bow at his back. Legend–Basileus Basileuon Megalou Spaliisou.

R. Zeus, radiate Seated on throne. Kharoshthi legend to the right—'Maharajasa' top 'mahatakasa, left, 'Spalirisasa"

162. Maues, Moa, a Parthian' king of Taxila. Silver 120-90 B.C.

O. Zeus standing to the left, clad in himation, grasping long sceptre with left-hand, right arm extended. Circular Greek legend—Basileus Basileuon Megalou, below—Mayou.

R. Nike standing to the right, holding out wreath in right-hand ; palm, bound with fillet, in left hand Kharoshthi legend—"Rajadhirajasa mahatasa", *below* "M (o)asa".

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163. Azes-Aya, *Parthian* King of Taxila and Western Punjab. Silver. 90-40 B. C.

O. King wearing diadem, on horseback, carrying couched lance. Greek legend—Basileus Basileuon Megalou, below—Azou.

R. Goddess standing to the left, holding sceptre with her left hand. Kharoshthi legend—Maharajasa Rajarajasa Mahatasa, below—'Ayasa'.

164 Azes I, Aya, *Parthian* King of Taxila and Western Punjab, Copper. 90-40 B. C.

O. Humped bull wing to the right. Gr. legend as in proceeding coin.

R. Maneless lion standing, Kharoshthi—Sasi for Sisa above, legend as in proceeding Coin.

165. Azilises, Ayilisa, successor and son of Azes I, Silver, 40-15 B. C.

O. King on horse back facing to the right with couched lance. Gr. legend—Basileus Basileuon Megalou below—Azilisou.

R. Goddess standing to the left holding palm, bound with fillet and object with four points in her right-hand. Kharoshthi—'dhra' and 'mi' on both sides. Kh. legend—Maharajasa rajarajasa, mahatasa' below—'Ayilisasa'.

166. A Parthian king, with no name,
Copper, 40-45 B. C.

O. Bust of a king helmeted.

R. A man on horse-back.

167. Kadphises II. king of Kabul and Northern India. Copper, 85-120 A. D.

O. King wearing diadem, tall cap and long coat, standing to the left with right-hand over altar, trident

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with battle axe to the left. Legend—Basileus Basileuon.

R. Siva, two armed, standing facing in front of bull standing to the right, holds trident in right-hand. Kharoshthi legend ... ... Raja ... ...

168 Kaniska of the Kushan dynasty.

Copper, 85-120 A. D.

O. King standing. R. illegible

169-170. Huviska, Copper, 85-120 A. D.

O. Illegible, figure of king.

R. Illegible, figure of male deity.

171. Parthian. Copper.

172. Asavari Raja Chahada Deva. Contemporary with Shamsuddin Altamsh, Copper.

O. A man on horse-back, R. figure of an ox.

173. Copper pice current at Delhi,

O. A man on horse-back R. Figure of an ox.

Presented By Babu Rakhaldas Banerji.

174. Shamsuddin Iliyas Shah, contemporary of Firoz Tughlaq. Silver, 1339-58 A. D.

O. As Sultan al azam Shamsuddunya waddin Abul Muzaffar Ilias Shah as sultan.

R. Jalal Firozabad Panduah san.....In centre—Sikandar-us-sani yaminul khalifat amir-ul-mominin.

175. Muhammad Tughlaq, Copper, '*forced currency*,' 1321-51 A. H.

O. Margin—Takht gah Dahli sal barhaftsad si-o-yak in Pesian. In centre in Arabic 1. Man ata 2. As Sultan 3. Fakad ata'a 4. ar Rahman.

R. 1. Muhar Shud sikka, 2. raij dar rozgar, 3. banda Umidwar, 4. Muhammad Tughlak.

176. Firoz Shah Tughlaq, Copper.

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O. 1. Firoz Shah. 2. Sultani Zarb-ba-Hazrat Dahli.
R. Al Khalifat almominin khalladat khalafatahu.
177-78 Mahmud Tughlaq, Copper,
O. Al-mominin khalladat khaliafatahu.
R. Ar rahman Sikandar.
Purchased from Nripendra Nath Bose.
179. Cast Coin of Ancient India.
O. Elephant Standing.
R. Bust of lion with gaping jaws.
180. Cast Coin of Ancient India.
O. Railing under Bodhi-tree, R. Illegible.
181. Cast Coin of Ancient India
O. Elephant standing and Svastika.
R. Bodhi-tree in railed enclosure, Stupa and Greek cross.
182. Cast Copper Coin,
O. Chaitya. R. Elephant.
183. Ancient Indian cast coin,
O. Bodhi-tree. R. Face of king.
184. Ancient India, punch-marked Kapardaka.
Presented by Babu Satish ch. Chakraverty.
185. Copper. *one cent*, Raja Charles Brooke.
O. In circle—C. Brook Raja, and in centre figure of the Raja.
R. One cent, 1880.
186, Shah Alam II. Silver, Murshidabad Mint, 1204 A. H.
O. Sikka-e-Shah Alam Badshah 1204 A. H.
R, Sanh 19 zarb Murshidabad
Presented by Babu Pashupatinath Sarma Kavindra.
187. Silver, same as in no. 186.
188. Copper, as in No. 186.

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O. Sanh Julus maimanat 19.
R. Fazl Shah Alam.
189. Silver, *2 anna piece*, Samvat 41, Sayaji Rao Gaekwar.
O. Figure of King in centre, শ্রীসয়াজী রাব গায়কবাড়।
R. দোন আন ১৯৪১।
190. Copper, 1882 A. D., Raja Charles Brooke
O. and R. same as No. 185.
191. Copper, 1886 A. D. Ludovicus I.
O. Ludovicus I Portug. et Algarbe Rex.
R. In centre—Crown, India Portugueza, Quarto D Tanga.
Presented by Pandit Ambika Charan Brahmachary.
192. Copper, Kabuli *paysa*.
O. Zarb dar us saltanat Kabul.
R. Yak paysa.
193. Vir Vikrama Saha Deva. Copper, Samvat 1950,
O. Same as No. 89 legend in circle,
R. Same as No. 89 legend in circle.
194. Copper,
O. 1. Maharaja 2 Jhar.
R. Sanh 18 ba-ahd Sawai Jaipur.
195. Vira Vikrama Saha Deva, Copper, Samvat 1961.
O. and R. Same as in No. 89, in circle.
196. Copper, Samvat 1960, same as in No. 195.
197. Copper, Samvat 1953, Madhab Rao Sindhe of Gwalior.
O. In circle শ্রীমাধবরাও মা সিন্দে আলীজা বাহাদুর In centre —Snake, lance and Trisul.
R. গ্বালীয়র পাব আনা সংবত্ ১৯৫৩।

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Presented by Babu Prafullanath Tagore.

198. Kanishka, King of Gandhara and Northern India, Gold, 78-120 A D.

O. King standing to t left, bearded, wearing peaked cap, coat trousers etc. as in coin No. I.

R. Male Moon god, standing to the left, wearing diadem, clad in tunic and robe with right-hand extended, holding callipers and left-hand resting on hip, a cresent moon springs from his shoulders and he wears sword at his side. Gr. Legend M A O

199. Huviska, king of Gandhara and Northern India, successor of Kaniska, Gold. about 120-150 A.D.

O. Half-length figure of a king with round Jewelled helmet facing to the left. Club and *Ankus* or sceptre in hands.

R. Robed Goddess standing to the left, holding cornucopiaea in right-hand. Legend Ardochsho.

200. Narasimha Gupta, *Nara Baladitya* of the Imperial Gupta dynasty. Gold.

O. King standing, grasping bow with left-hand, string of bow inwards, right-hand extended across Garuda standard and holding arrow. "Nara" vertically under L. Arm.

R. Goddess seated on lotus, with noose in right hand and lotus in left-hand. Legend "Sri Baladitya" the sun of power. Pale Gold.

201. Ka, Gold.

Brahmi and Greek legend.

202. Chhu, same as No. 148, Gold half suvarna.

203. Kacha, a Gupta king. Gold, about 326 A. D. Probably identical with Samudra Gupta.

O. King at altar grasping with left arm a stan-

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dard surmounted by rayed disk, under left arm vertically Kacha. *Margin*—Kacho gamavajitya [Karma] bhir utta [mair jayati].

R. Robed goddess standing facing to the left, holding flower in extended right-arm and cornucopiæ in left arm. Marginal legend—'Sarvarajochchhetta'"the exterminator of all rajas".

Presented by Babu Krishnalal Choudhry.

204. Alauddin Husain Shah, Silver, H. 899.

O. 1. Ala-uddunya, 2. waddin Abul Muzaffar Husen, 3. Shah as sultan khalladallahu, 4. Mulkahu wa Sultanahu.

R. Kalima.

205. Ghiyasuddin Mahmud Shah, last independent king of Husain Shahi dynasty, dethroned by Sher Shah. Silver.

O. *Margin*—As sultan-ibn-as sultan Ghiyasuddunya waddin abul muzaffar Mahmud. *In centre* Badarshahi.

R. *Margin*-Shah as Sultan ibn Husain shah sultan khalladallaho mulkahu was sultanahu. *In centre*, Badarshahi.

206. Nasiruddin Nasrat Shah, Silver.

O. As sultan ibn us Sultan Nasiruddunya-waddin abul muzaffar.

R. 1. Nasrat shah as Sultan, 2. bin Husain Shah as Sultan, 3. khalladallaho mulkuhu, 739 ?

Presented by Babu Rakhaldas Banerji.

207. Silver. Nasiruddin Nasrat shah.

O. 1. As Sultan, 2. Ibn as Sultan Nasir, 3. uddunya waddin, 4. Abul Muzaffar.

R. 1. Nasrat Shah as Sultan, 2. Ibn Husain Shah 3. Al Husaini khaladallaho mulkahu, 294 ?

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Opinions on the Art-Gallery of the Sahitya Parishad.

1.

I have just seen 3 bronzes in this small museum which it would be impossible to match, I think, anywhere in the world. I cannot conceive anything more noble and beautiful to exist than these 3 figures, and I think the day will come when full justice will be done to the genius of the people which has produced them and so many other admirable things.

February 21-1911 (Sd.) William Rothenstein
PRESIDENT, SOCIETY OF INDIA
Great Britain and Ireland

2.

I was much interested in the collection of antiquities in the possession of the Vangiya Sahitya Parishad. Some of the bronze figures are quite unique and do immense credit to Mr. R. S. Trivedi, the Honorary Secretary of the Association, who discovered them and presented them to the Society. The Coin-collection includes a large number of rare gold coins ranging in date from the Kushana to the late Muhammadan period * * I hope that the collection will increase. I wish it success. I am very grateful to Mr. R. D. Banerji for showing me this interesting collection of antiquities.

(Sd) Dayaram Sahni (M.A.)
Feb. 27-11 Asst, Supdt, Archæological Survey.

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3.

I was much interested to see the valuable collection which the Sahitya Parishad possesses, of ancient coins and statues etc. The Parishad now possesses also a fine building and a library. Thanks to the munificence of some noblemen of Bengal and I trust the Parishad will continue its career of useful researches in the domain of Indian antiquities. I wish the institution all the success and prosperity which it richly deserves.

(Sd) Sri R. C. Bhanja Deo
23-7-11 (Maharaja Mayurbhanj)

4.

I put my signature here only to place on record my admiration for the good work done by the Parishad in its different departments and specially in that in charge of my worthy young friend, Mr. R. D. Banerji.
23-7-11 (Sd) Gooroo Dass Banerji

5.

I heartily wish the institution every success.
13- Sptr, 1911 (Sd) Madan Mohan Malaviya

6.

My wife and I visited the museum on Saturday the 27th January at the kind invitation of Mr. Satyendra Nath Tagore and were much pleased and interested with all we saw. The collection of architectural remains, ancient Mss. and bronzes especially interested us. The three bronzes referred to by Mr. Rothenstein

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in his note are perfect gems and I think photogravures of them with a description might be published. The Indian Society of Oriental Art, of which I am President, would be very grateful for such a monograph.

March 13th, 1912 (Sd) H. Holmwood
(Judge, Calcutta High Court)

7.

Art begins where language ends, as the large image upstairs and the two bronzes have proven to me, and will prove to any one who has the eyes to see.

March 20th, 1912 (Sd) Maurice N. Sterne
(of the Indian Society of Oriental Art)

8.

I visited the Bangiya Sahitya Parishad to-day. Mr. Trivedi showed me the manuscripts, old statues, old books and I am of opinion that the institution is doing much useful work for the improvement of Bengali.

(Sd) P. Mukherji
Indian Educational Service

3 middleton Row, 18 Feb. 1912

Dear Babu Satyendra Nath Tagore,

* * * I was certainly very interested in the Exhibition held by the Bangiya Sahitya Parishad. The society has already a remarkable collection of ancient sculptures, copper figures, Mss. and other objects of ancient literature and art which are, I was told, being added to, day by day. In particular, some copper-

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gilt figures I saw, appeared to me to be unique both as regards rarity and beauty. I hope the society may be in a position to erect a building suitable for the reception of its valuable collections. I trust, however, that if this be done opportunity will be availed of to secure a suitable architectural design and the aid of Indian artists for the interior decoration of a permanent character of the hall in which the exhibits are shown. For instance, as regards the latter point the hall might show copies of ancient Indian frescoes and secure other suitable colouring and decoration of an Indian character. * * * * I see the notice speaks of the possibility of a National Museum. If by this is meant Bengali—I think the aim is an admirable one. It is the same as that which had been so well carried out in the museum at Arles founded by the great Provencal Poet, Mistrace. His aim has been to collect all that was illustrative of the past life of Provence which is his country and whose language his own poems have preserved. I wish you all success; for the project, if carried out on lines indicated, will force to conquer the apathy which exists on these matters.

I remain, with kind regards,
Yours sincerely
(Sd) John E. Woodroff
(Judge, Calcutta High Court)

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APPENDIX I.

Proceeding of the First Meeting of the General Committee.

The first sitting of the General Committee appointed at the third session of the Bengal Literary Conference at Bhagalpur to erect a museum to perpetuate the memory of the late Mr. R. C. Dutt, C. I. E, was held last Sunday, the 10th instant, at the Hall of the Bangiya Sahitya Parishad with Mr. Sarada Charan Mitra, Ex-Judge and president of the Bangiya Sahitya Parishad, in the chair. There was a fair attendance of the friends and admirers of the late Mr. Dutt and among those present were Dr. R. G. Kar and Dr. M. N. Banerjee, Rai Yatindra Nath Chaudhuri, Messrs. Prafulla Kumar Tagore, Ramendra Sundar Trivedi, Hirendra Nath Dutt, G. C. Bose, Sures Chandra Samajpati, Debendra Prosad Ghosh, B. L. Mitter, Manmatha Mohan Bose, Charu Chandra Mallik, Nagendra Nath Vasu, and Gopaldas Roy Chaudhuri. Among those members of the committee who, though unavoidably absent, expressed their hearty sympathy with the project by means of letters may be mentioned H. H. the Maharaja Bahadur of Mayurbhanj, Raja Baikuntha Nath Dey of Balasore, Maharaja Ranajit Sinha Bahadur, Mr. Setab Chand Nahar, the Hon'ble Mr. Baikuntha Nath Sen, Messrs Hemendraprasad Ghosh, Bhabani Prasanna Lahiri (Rungpur), Budh Sing Dudhoria

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(Azimgunj), Indra Narayan Ghosh (Bhagalpur), Purnendu Narayan Sinha (Bankipur), Maharaj-Kumar Gopendra Krishna Deb, Principal Heramba Chandra Maitra, Messrs Bishnu Pada Chatterjee (Hugli), Kumar Pramatha Nath Maliah, Mr. Kiran Chandra Ray (Ranchi), Pandit Siva Nath Shastri and Dr. P. C. Majumdar.

The chairman having explained the objects of the meeting and read out the resolution of the Bhagalpur Conference and the orders of H. H. the Maharaja Gaekwar of Baroda intimating his willingness to accept the office of Patron of the Memorial Fund and to contribute the sum of Rs. 5000 to the fund, a consultation followed as to the methods to be adopted for realising the necessary fund which is roughly estimated at Rs. 50,000 and then the following two resolutions were unanimously adopted ;—

1. (*a*) That the Rameschandra Memorial Committee appointed at the Bengal Literary Conference at Bhagalpur fell highly honoured by the gracious consent of H. H. the Maharaja Gaekwar of Baroda to be the Patron of the Memorial Fund and place on record their deep sense of gratefulness for his munificent donation of Rs. 5000|-in aid of the said Fund.

(*b*) That a copy of the foregoing resolution be forwarded to the Private Secretary to His Highness for communication to His Highness.

2. That an Executive Committee consisting of the following gentlemen be appointed to issue appeals, collect funds and do all the work needful for the realisation of the objects contemplated in the resolution of the Bengal Literary Conference and that the

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Executive Committee be authorised to make necessary additions to, or fill up vacancies in the Committee.

EXECUTIVE COMMITTEE

President of the General Committee and Chairman of the Executive Committee :—Babu Sarada Charan Mitra M. A. B. L.

SECRETARIES.—Babu Ramendra Sundar Trivedi M. A.
Kumar Sarat Kumar Ray. M. A.

ASSISTANT SECRETARIES :—
Babu Suresh Chandra Samajpati.
,, Byomakesha Mustafi.
,, Hem Chandra Das Gupta M. A.
,, Rakhaldas Banerjee M. A.

TREASURER—Babu Prafullanath Tagore.

MEMBERS

Mahamahopadhyaya Haraprasad Shastri M.A., C.I.E.
(Vice-President of the General Committee.)
The Honorable Mr. S. P. Sinha Bar-at-law.
Dr. Rash Behari Ghosh M A. D. L. C. S. I., C. I. E.
Sir Goorudas Banerjee Kt., M. A. D. L. Ph. D.
The Hon'ble Babu Bhupendranath Bose M. A., B. L.
The Hon'ble Sir. Ashutosh Mukerji Kt.
M. A. D. Sc. F. R. S. E., etc.
The Hon'ble Mr. Justice Digambar Chatterjee
M. A. B. L.
The Hon'ble Syed Samsul Huda M. A. B. L.
The Hon'ble Mr. K. B. Dutt Bar-at-law.
Mahamahopadhyaya Dr. Satish Ch. Vidyabhushan
M. A., Ph. D.

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Roy Sarat Chandra Das Bahadur C. I. E.
Roy Hariram Goenka Bahadur.
Roy Bahadur Dr. Kailash Ch. Bose C. I. E.
Kumar Arun Chander Sinha Bahadur.
Mr. Ajoy Dutt.
Roy Yatindranath Chaudhuri, M. A., B. L.
P. Mitter Esq. Bar-at-law.
B. Chakravarti Esq. Bar-at-law.
A. Chaudhury Esq. M. A. Bar-at-law.
Sir R. N. Mukherjee Esq. Kt. C. I. E.
B. L. Chaudhury Esq. B. Sc.
T. N. Mukherjee Esq.
P. N. Bose Esq. B. Sc., F. G. S.
Dr. P. C. Roy D. Sc., Ph. D., F. C. S.
Dr. R. G. Kar.
Dr. Nilratan Sarkar M. A., M. D.
B. Borua Esq.
B. L. Mitter Esq. M. A., B. L., Bar-at-law.
G. C. Bose Esq. M. A.
Dr. M. N. Banerjee M. D.
Dr. Kedarnath Das M. D.
Prof. Heramba Chandra Maitra M. A.
,, Benoyendra Nath Sen M. A.
,, Manmatha Mohon Bose M. A.
,, Khagendranath Mitra M. A.
Kaviraj Durganarayan Sen Shastri.
Babu Surendra Nath Banerjee.
,, Matilal Ghosh.
,, Gaganendranath Tagore.
,, Hirendra Nath Datta M. A., B. L.
,, Brojendra Kishore Roy Choudhry.
,, Dhannulal Agarwala B. L.

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,, Jogendra Nath Bose B. A.
,, Nagendra Nath Vasu Prachyavidyamaharnava.
,, Probhash Chandra Mitra M. A., B. L.
,, Ramananda Chatterjee M. A.
,, Khagendranath Chatterjee B. L.
,, Gopaldas Roy Choudhury B. A.
,, Gourhari Sen.
,, Hemendra Prasad Ghosh B. A.
,, Abanindranath Tagore.
,, Dwarkanath Chakravarty M. A. B. L.
,, Jogendra Chandra Ghosh M. A. B. L.

The following donations were promised in the meeting :—Mr. Jnan Ch. Gupta Rs. 25, Mr. Sarada Ch. Mitter Rs. 100, Mr. B. L. Mitter Rs. 50, Babu Prafulla Nath Tagore Rs. 1000, Roy Yatindranath Chaudhuri Rs. 500, and Dr. M. N. Banerjee Rs. 32.

The meeting dispersed with a vote of thanks to the chair.

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